

A N N U A L R E P O R T O F
T H E
A R T I N S T I T U T E
O F S E A T T L E

1930-1931

ANNUAL REPORT *of*
THE
ART INSTITUTE
OF SEATTLE

Twenty-Fifth Year

1930-1931

SEATTLE, WASHINGTON

MCMXXXI

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TERM ENDING 1933

Mrs. Cebert Baillargeon Mrs. A. S. Kerry
Dr. A. H. Peacock Mr. Walter O. Reese

*Deceased.

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1931-1932

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TERM ENDING 1932

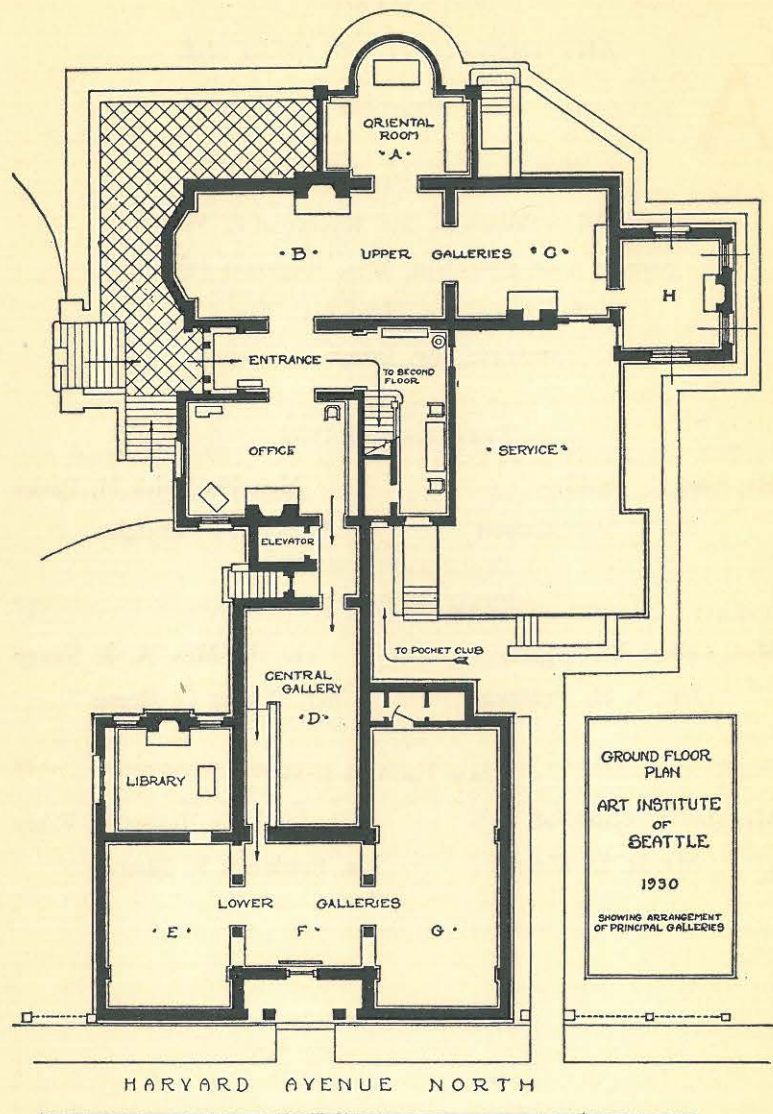
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ANNUAL REPORT OF THE PRESIDENT

ART is usually the principal standard by which the civilization of bygone days is measured. To many, it is still the chief criterion for determining the advancement of our present communities. Yet, in the past, it has been the one phase of life in which Seattle has been undeniably inferior to every city of similar size in the country. I grant that it is a need that many of our citizens have not yet felt, but I hope that, in time, the inspiration and enjoyment that beauty brings may have a great influence on the community, and that Seattle may at last assume a position which its population and geographic location demands.

Recently, I have been surprised to find that many of our citizens have but slight idea either of the purpose or of the possible scope of an art institute.

Our major role is as an art museum which will have both permanent and transient exhibits. In our permanent collection, we expect to feature Oriental Art, as is appropriate from our geographic location, but we do not wish to exclude the art of the Occidental world. Our transient exhibits depend largely on what is available throughout the country. In this regard, our isolation is a decided handicap in comparison to the Eastern museums. The transportation is more expensive and the distance causes us to accept exhibitions on the recommendation of others. Occasionally the results do not come up to our expectations, while in other instances they surpass our hopes. In general, our exhibition committee endeavors to be catholic in its taste and to keep the public in touch with the work of all schools. Whenever possible, we sponsor the work of local artists. In the hope of being of the maximum service in bringing cultural education and enjoyment to the public, our galleries are usually open free. We also, however, strive to benefit the Northwest as a whole by acting as a center from which exhibitions are circuited to other parts of the state. In the future, this phase of our activities will undoubtedly increase, for Seattle is the logical leader of this section of the country.

Our library facilities are increasing both through our own accessions and through the cooperation of the public library, which classes us as a sub-station. Organized instruction is also a part

of our program, although our ultimate goal in this respect is not yet determined. We have close affiliations with the public schools and aside from furnishing instruction to the more promising students, we hope, through the loan of reproductions, to acquaint them with the work of masters of both ancient and modern times.

It is very desirable, however, that we should have even more definite policies on which to base our future development. When the auspicious moment arrives for us to acquire a permanent building, it is essential that we should have reached a decision as to the most advantageous move. To crystallize the opinions of the Board, we are having Mr. Lawrence Vail Coleman, Director of the American Association of Museums, study the local situation and submit an advisory report. We had hoped that this might have taken place prior to this meeting, but his visit has been postponed until the autumn.

The gradual growth of our activities and some essential investments in our permanent equipment necessitated, during the past year, an increase in our expenses, while our income from memberships has been somewhat curtailed. The deficit, therefore, has increased more rapidly than before, but as in previous years, it has been met through contributions of a few friends. I sincerely hope that in the future their number will increase. This phase has been the one disappointment in our year's progress, but the story is not unique for most cultural organizations have been affected by the current economic depression. At least, our appreciation of the financial and moral encouragement offered by the generous support of our faithful members has been greatly enhanced. Our membership department, however, has functioned very efficiently under the chairmanship of Mrs. A. M. Young. I know her numerous contacts have done much to strengthen our position in the city and to win us numerous friends. During the past year we have gained nine sustaining members with the annual contribution of \$100. I trust that the future will see an increase in this very important class of memberships.

In the past year, instead of depending on the co-operation of committees of volunteer workers, we have been relying more fully on our staff under the direction of Mr. John Davis Hatch, Jr., to whose energy and enthusiasm we are greatly indebted for our success. By reducing the numbers that actively participate in the duties, the Institute possibly may have lost the interest of some of our most faithful and ardent supporters. It is a step, however,

that is almost unavoidable as we progress from a social organization to the more important status of a civic institution. With that transition, the duties increase and the demands become more constant than can well be inflicted on those who are generously contributing their services. Of course, in an advisory capacity to control both our artistic and social policies, committees are essential and our future expansion may necessitate an increase in their number.

Our exhibition committee, however, plays a very important part and we have been fortunate in having it under the excellent chairmanship of Prof. Dudley Pratt of the University. Our lecture committee has been under the able guidance of Mr. R. C. Erskine. Aside from our Sunday afternoon lectures, we have had during the winter a series of five excellent lectures which were planned to promote home improvement, and covered architecture, interior decorating and the garden. I cannot express my gratitude too strongly to the speakers, who so generously donated their services to this work. I hope that in the future the public may avail themselves more fully of such splendid lectures.

In having the recent exhibition of Chinese Art, we greatly enjoyed our contact with the China Club, the Far-East Society, the Japan Society, and the Oriental Department of the University of Washington. We especially appreciated the very active cooperation of the Oriental Art Committee and the generous assistance of its members in making both the exhibition and the program the most successful that we have ever had.

The exceptional importance of this exhibition caused Chief of Police Forbes to assign officers as guards. We highly appreciated this municipal cooperation, not only for the great value of the protection, but as a very fine gesture of civic responsibility for our welfare.

I am also very grateful to many others who have taken an active part in our work. The success of the study groups of the Junior Fine Arts has been due principally to the organization and energy of Miss Florence Agen.

I want to express my appreciation of the conscientious and able services of Mrs. C. W. Stimson and Mrs. Lancelot Gowen in arranging for the receptions and refreshments that have accompanied each preview. I am also very grateful to the many ladies who have graciously acted as hostesses.

The prizes offered at the Annual Exhibits of Northwest Artists play a very important part in their success. As usual, we have the pleasure of thanking both the West Seattle Art Club for again presenting the Katherine B. Baker Memorial Prize of \$100 and the Music and Art Foundation for its two \$50 awards. This co-operation is a great encouragement to us as well as an incentive to the artists.

We have been very gratified by the support which we have received from our newspapers and weekly publications during the past year. Their articles have done much to stimulate our attendance and to establish the Art Institute more firmly in the minds of the public. With greater realization of the latent public interest in art and its importance to the community, I hope that in the future they will increase their fine assistance which is so essential to our welfare.

During the past year, we have had several changes in the Board. The death of Miss Rena B. Raymond came as a great sorrow to us all. For many years, she had been one of our most faithful and important trustees; the loss of her enthusiasm and devotion is keenly felt by all those closely associated with the Art Institute. I sincerely hope that her friends and associates may fittingly perpetuate the memory of one who for so many years strove to foster art in this community.

Business duties unfortunately necessitated the resignation of Mr. Kenelm Winslow, Jr., as trustee, and Mr. Harry B. Lear, as Treasurer. We have, however, been very fortunate in filling these vacancies by the consent of Mrs. F. H. Parks and Major J. F. Douglas to serve as trustees, and also by Mr. Joseph C. Black becoming our treasurer.

In this report, I have dealt with the more general aspects of both our development and our policies. I have touched but lightly on the future. I trust, however, that this twenty-fifth year which we are just commencing will be epoch making in the history of the Art Institute and therefore a milestone in the development of Seattle.

RICHARD E. FULLER,
President.

ANNUAL REPORT OF THE DIRECTOR

"The Time has come," the Walrus said—

IN that gem of English literature, "Alice in Wonderland," we find Alice wandering through a labyrinth of experiences. Though certainly not as fantastic as the adventures of Alice, the Institute in the past years has been through a wide range of experiences, some extremely pleasant, some, perhaps, not quite as happy. All have had their part in establishing a broader foundation on which the Institute could grow.

The year has seen the long-hoped-for establishment of the nucleus of a permanent collection. We have been particularly fortunate in that this nucleus has been chiefly of Asiatic material of exceptional quality,—fortunate because the future development of collections in the gallery should stress the Oriental field. Through the generosity of our President, Dr. Richard E. Fuller, and his mother, Mrs. Eugene Fuller, I am very happy to be able to announce at this time as permanent gifts to the Art Institute the following exceptional pieces:

Five and one-half foot polychrome marble Buddhistic disciple. This figure is one of the world's most outstanding pieces of the Tang dynasty, seventh to tenth century.

A glazed "Foo lion" of the Ming Dynasty, fourteenth to seventeenth century, over four feet in height.

A beautiful example of three hundred year old porcelain Kwanyin, Goddess of Mercy, Standing three feet high.

An exceptionally important gilt bronze temple set consisting of a thousand-handed Kwanyin and two guards. These pieces which are about three feet in height, also date from the Ming dynasty.

An imperial Eighteenth Century teakwood shrine, inlaid with cloisonne, jade, and enamel.

Two excellent large pottery tomb figures of the Tang dynasty. A large glazed Ming pottery figure and two roof ornaments of the same period consisting of men riding lions.

A thirty-four inch "Famille Verte" breaker of the reign of Kang Hsi, 1662-1722.

Besides these, the Fullers have very generously lent from their collection, material sufficient to establish a Chinese room; Korean celadon, rare Tang figures in stone and pottery, porcelains, snuff bottles, jade, ivory carvings, and textiles requiring six cases in all.

Through the generosity of Mr. S. Horiuchi of Seattle, the Institute has also a room devoted to Japanese art. Mr. Horiuchi possesses one of the finest privately owned collections in this country, which includes pottery, metal and lacquer work, and many fine examples of wood-carving from the eighth to twelfth century. We are also indebted to Mr. Horiuchi's four small daughters who have shared the enjoyment of their collection of Hina dolls with other children of the city.

For thirty-two examples of Chinese painting from Dr. and Mrs. Walter G. Hiltner and for other generous additions from Mr. Roland Moore of New York City, Mr. Kamekichi Tokita, and the Washington State Museum, special thanks must be given.

Mr. Horton C. Force and several other contributors have provided the Institute with a working nucleus of a small permanent collection of prints.

I cannot stress too strongly the importance and value that these acquisitions in the past year have meant to the Institute and its future. They not only represent the establishment of a strong nucleus for a permanent collection but to me they represent tremendous encouragement—a warm faith on the part of Seattle in the work that the Institute is doing.

The educational work of the Institute has been greatly aided in the past year by the gift of thirty-five reproductions of old and modern masters by Dr. Richard E. Fuller; and by the establishment of a slide collection through the generous gift of Mr. Ditlev Tillisch of 138 slides. This phase of our work in the general education of the public is very important. Contacts were made through lectures by members of the staff and through the loan of material. It is hoped during the coming year to be able to establish a good workable file of reference material of small reproductions of paintings, postal cards, and clippings. While a number of additions were made to the library in the past year through purchase, it is hoped that many of our members and friends will find back files of magazines and other smaller art material, textiles, etc., which could be used in this work. We are greatly indebted to the Seattle Public Library for maintaining a station of the Art Department at the Institute.

A list of lectures offered to the public by the Institute is printed elsewhere in this report. I should like, here, to comment on the two-fold development in this field. Not only was the same high quality of material maintained, but a greater number of lectures were offered to the public and even more encouraging was the larger average attendance at these lectures than in past years.

Throughout the year, the Institute maintained its class for children under Mary P. Fullington. Several scholarship children from the public schools were carried by the Institute. The sculpture class under Professor Dudley Pratt of the University of Washington and sketch classes were carried continuously throughout the year. At the Institute were also held Extension Division classes from the University of Washington:

"History of Painting," by Professor Walter F. Isaacs.

"Appreciation of Sculpture," by Professor Dudley Pratt.

During the summer months, through the generosity of an anonymous donor who underwrote the expense involved, and experimental summer school was organized. Classes in portrait painting, sculpture, decorative design and color, and classes for high school and grammar school children were offered under Frederick Horsman Varley, Professor Dudley Pratt, Florence Wood, Charlotte Bisazza, and Mary P. Fullington. Though only one month of preparatory work was possible before the opening of school, one hundred and nine students took work in the various classes offered. The results were so encouraging as to make the Board of Trustees feel it advisable to continue the experiment again in this coming year.

Through the year, study groups were maintained by the Junior Fine Arts: Comparative Architecture, Laces, Northwest Indian Art, and Modern Art. Its Annual Festa della Befana, during the month of January, was again a great success.

Thirty-one temporary exhibits were held by the Institute during the year, including eight one-man exhibitions. We were particularly fortunate in the wide range and the high caliber of material shown. The highlights that should be mentioned are the Eighth Annual Exhibition of Advertising Art, the Sixth International Exhibit of Pictorial Photography, the Kiang Collection of Old Chinese Paintings, the Loan Collection of American Paintings, the Retrospective Exhibit of Chinese Art, and the Sixteenth Annual

Exhibition of Northwest Artists. Monied awards for the Sixteenth Annual Exhibit of Northwest Artists were received by the following:

For first in oil, "Elizabeth Trumbo," by Michael Mueller.

For second in oil, "Nu," by Edythe Hembroff.

For first in watercolor, "Street at Ellisport," by Helen Rhodes.

For popular prize, "Herring Fishers, Alaska," by Eustace P. Ziegler.

Others receiving mentions were: Ambrose Patterson, Kamekichi Tokita, Shigemitsu Hamada, Kenneth Callahan, Elizabeth Cooper, Louise W. Dodge, Harold Ytterdahl. Though works submitted this year were limited to artists residing in the Northwest, over five hundred entries were sent in and one hundred and sixty were selected by the jury.

Above all, the finest endorsement of the Institute's work during the past year has been the public response. Fifty-seven different groups of schools and clubs visited the gallery, and the total attendance exceeded 22,000, an encouraging increase over last year.

In concluding, I think it must certainly be said that whatever progress has been made by the Institute is largely due to the warm encouragement of our President, Dr. Richard E. Fuller, and his mother, Mrs. Eugene Fuller. They have not only given generous financial assistance, established the foundation of a permanent collection, but also have given unstintingly of their personal time and interest to the work and welfare of the Institute.

Respectfully submitted,

JOHN DAVIS HATCH, JR.,
Director.

ACCESSIONS

1930-1931

Chinese collection, including the following pieces:

Gift, MRS. EUGENE FULLER AND DR. RICHARD FULLER

Five and one-half-foot polychrome marble Lohan figure, Tang dynasty

Five-foot glazed Ming temple dog

Three-foot porcelain Kwanyin, Ming dynasty

Three-piece Ming gilt bronze temple set of thousand-handed

Kwanyin and two guards

Imperial teakwood shrine

Two tall tomb figures from Tang dynasty

Two large pottery figures from the Ming dynasty

Thirty-four-inch early 18th century "Famille Verte" beaker.

Horiuchi collection of Japanese art, including pottery, metal and lacquer work, and many fine examples of wood-carving from the Eighth to

Twelfth century

Loan, MR. S. HORIUCHI

Chinese lacquer cabinet

Loan, MRS. J. J. CONNELL

Twenty-inch Ming incense burner in blue and gold glaze

Gift, MR. ROLAND MOORE of New York City

One hundred and fifty pieces of Chinese and Korean art from the Fuller collection

Loan, MRS. EUGENE FULLER AND DR. RICHARD FULLER

Thirty-two Chinese paintings

Gift, DR. AND MRS. WALTER G. HILTNER

Collection of Hina dolls

Loan, MR. S. HORIUCHI AND HIS FOUR DAUGHTERS

Late seventeenth century Norwegian chest

Loan, WASHINGTON STATE MUSEUM

Collection of Javanese batiks and materials

Loan, DR. FRANKLIN SAWYER PALMER

Collection of Mexican material

Gift to the children of the State of Washington from children of Mexican free schools

Two Mexican woodblocks by Isabel Villaseñor and Lorenzo Galvan

Gift, JOHN DAVIS HATCH, JR.

Seven etchings—John Taylor Arms, Alfred Hutty, Carl J. Nordell, Will Davis, R. C. Williamson, Alfred Conway Peyton, Philip Kappel

Gift, MR. HORTON C. FORCE

Three prints by Kwei Dun

Gift, DR. A. H. PEACOCK

Etching by Seymour Haden

Gift, anonymous

Two oil paintings by Kamekichi Tokita

Gift of the Artist

Two Putnam bronzes

Loan, E. A. FURMAN

Seventy-two pieces of old lace

Loan, WASHINGTON STATE MUSEUM

Thirty-five full-size reproductions of old and modern masters

Gift, DR. RICHARD FULLER

Three plaster casts

Gift, WASHINGTON STATE MUSEUM

TEMPORARY EXHIBITIONS

- April 2-May 4—Memorial Exhibit of work of John Ely.
April 2-May 4—Eighth Annual Exhibit of Advertising Art.
April 2-June 29—Pictorial Photographers of America.
May 7-August 6—Lithographs by Honore Daumier.
May 7-June 1—Second Annual Northwest Architectural Exhibit.
June 4-Sept. 20—Sixth International Exhibit of Pictorial Photography—
Seattle Camera Club.
June 4-Sept. 20—Small Sculpture from the Art Center, New York.
June 4-18—Watercolors by Elizabeth Warhanik.
June 4-July 27—Portraits by Joseph Cummings Chase.
July 31-August 6—Work of Art Institute Summer School.
Aug. 7-Sept. 20—Kiang Collection of Chinese Paintings.
Sept. 20-29—Work of Music and Art Foundation Classes.
Oct. 1-Nov. 8—Sixteenth Annual Exhibition of Northwest Artists.
Nov. 12-23—Memorial Exhibit of work of T. C. Harmer.
Nov. 12-23—Photo Studies of Chinese Art and Architecture.
Nov. 12-Dec. 10—Lithographs by Jose Orozco.
Nov. 25-Jan. 4—Mexican Arts and Crafts, Sixteenth-Nineteenth Century.
Nov. 25-Jan. 4—Paintings by Emily Carr.
Nov. 25-Dec. 9—Decorative Flower Panels by Ann Nash.
Dec. 9-Jan. 4—Paintings by Kamekichi Tokita.
Jan. 7-Feb. 1—Contemporary American Paintings, Walt Kuhn,
Max Weber, etc.
Jan. 7-Feb. 1—Watercolors by Carroll Bill.
Jan. 7-18—Photographs by Ella McBride.
Jan. 18-Feb. 1—Paintings by Stephan Grandy.
Feb. 4-March 1—Loan Collection of American Paintings.
Feb. 4-March 1—Etchings by James McNeill Whistler.
Feb. 4-March 1—Loan Collection of Russian Ikons.
Feb. 4—Paintings and Woodcuts by Chiura Obata.
March 1-April 12—Retrospective Exhibit of Chinese Art.

LECTURES

Special Evening Lectures

- April 9—Mrs. Charles Whitmore, "Making and Development of Fine Prints."
August 7—Dr. Kiang Kang Hu, "Chinese Painting."
Nov. 12—White Brothers, "Miracles of Chinese Art and Architecture."
Jan. 13—Harlan Thomas, "The Development of Architecture."
Jan. 20—Lance E. Gowen, "The Practical Application of European
Architecture to Local Environment."
Jan. 27—Ditlev Tillisch, "The Development of Interior Design."
Feb. 3—Helen Rhodes, "Color: Its Psychology and Practical Value."
Feb. 10—Butler Sturtevant, "Garden Design for Civic Improvement."
March 11—Mr. Joshua Vogel, "China and Her Architecture."
March 18—Dr. Richard E. Fuller, "China and Her Jade."
March 25—Mr. Harold Fleischauer, "Through China's Back Door."
April 1—Mr. W. E. Priestley, "China as It Looks to Me."
April 8—Dr. Richard E. Fuller, "China and Her Art."

Sunday Afternoon Lectures

- April 6—Walter O. Reese, "Art in Advertising."
April 13—William E. Savery, "Chinese Painting."
April 20—Herbert V. Gellendre, "Design in the Theatre."
April 27—Herbert E. Cory, "The Emotional Aspect of Art."
Nov. 9—Dr. Ivan Lopatian, "Siberian Peasant Art."
Nov. 16—Charlotte Bisazza, "Influence of Utility on Design."
Nov. 23—Dr. Erna G. Spier, "Primitive Art in the Northwest."
Nov. 29—John Davis Hatch, Jr., "Design in the Garden."
Dec. 6—Richard Pierce, "Mexican Art and Architecture."
Jan. 11—Ella McBride, "Photography: Its Place in Art."
Jan. 18—Alice Erskine, "Color: Its Practical Application."
Jan. 25—Tom Toomey, "Relation of Contemporary Art and Literature."
Feb. 1—Mrs. Theodora Harrison, "Heraldry."
Feb. 8—Dr. William Savery, "Whistler's Art and Philosophy."
Feb. 15—John Davis Hatch, Jr., "The Hudson River Group and Its
Influence."
Feb. 22—Joel Erickson, "Rare Books and Book Binding."
March 8—W. E. Priestley, "China of Today."
March 15—Dr. Wendell L. Fifield, "Comparative Religions of China."
March 22—Dr. Erna Gunther Spier, "Ethnology of China."
March 29—Dr. Walter G. Hiltner, "China and Her Problems."
April 5—Dr. William Hall, "China and Things Poetical."
April 12—Mrs. J. J. Connell, "Round Table Talk."

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American Institute of Architects
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Art Center, New York
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Museum of Fine Arts of Houston
Mr. Nelson H. Partridge
Pennsylvania Museum of Art
Phillips Memorial Gallery
Pictorial Photographers of America
Portland Art Association
Rhode Island School of Design
San Francisco Art Association
Seattle Public Library
Smith College Museum of Art
Southwest Museum
Syracuse Museum of Fine Arts
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1930-1931

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Cleveland High School Art Class
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Daniel Bagley School
Edison Vocational School
Enumclaw Public School
Everett High School
Federation of Women's Clubs
 Art Department
Harrison School
Laurelhurst Music and Art Unit
Laurelhurst School
Leschi School Art Class
Montlake Music and Art Unit
Mt. Baker Music and Art Unit
Oriental Occidental Women's Club
Parent-Teachers' Council
Plymouth Girls' Club
Primary Council of Teachers
Rainier Heights Music and Art Unit
Seattle Women's Club
Sorosis Art Department
St. Nicholas School Art Class
University Music and Art Unit
University of Washington Home
 Economics Group
University of Washington Painting,
 Sculpture and Design Department
Wallingford Music and Art Unit
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